

EASY PIANO

Disney BEAUTY AND THE BEAST

MUSIC FROM THE MOTION PICTURE SOUNDTRACK


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Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN and TIM RICE

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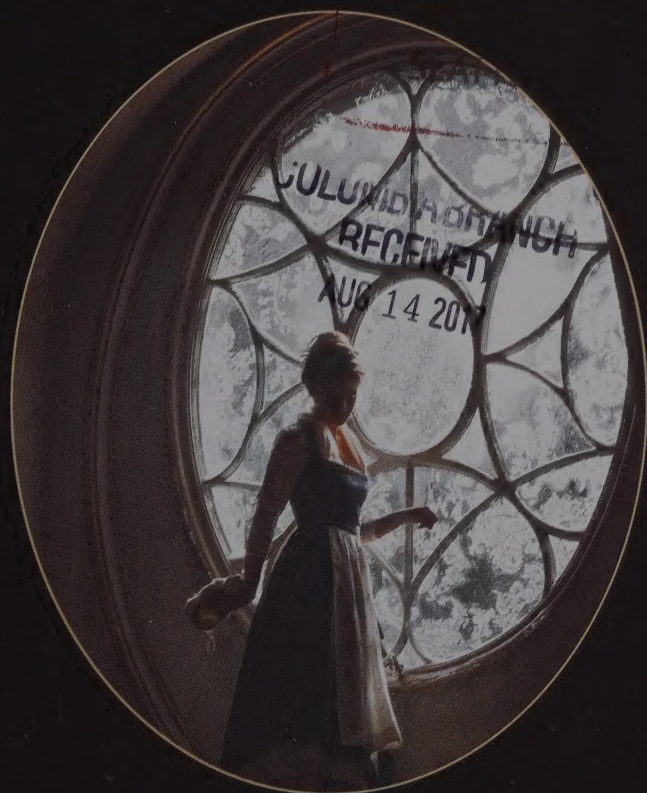
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Music by ALAN MENKEN
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ARIA

Music by ALAN MENKEN
Lyrics by TIM RICE

Medium Waltz

First system of musical notation for 'ARIA'. The key signature is one flat (Bb) and the time signature is 3/4. The tempo/style is 'Medium Waltz'. The dynamics are marked 'mf'. The system consists of three measures. The first measure has a treble clef with a G7 chord and a bass clef with a 5. The second measure has a treble clef with a C chord and a bass clef with a 2. The third measure has a treble clef with a Gm9 chord and a bass clef with a 1. The melody in the treble clef starts on G4, moves to A4, Bb4, C5, and then to G4 in the second measure. The bass line in the bass clef starts on G3, moves to F3, E3, and then to D3 in the second measure.

Second system of musical notation for 'ARIA'. The system consists of three measures. The first measure has a treble clef with a C chord and a bass clef with a 1. The second measure has a treble clef with a Gm chord and a bass clef with a 2. The third measure has a treble clef with a C chord and a bass clef with a 1. The melody in the treble clef starts on G4, moves to A4, Bb4, C5, and then to G4 in the second measure. The bass line in the bass clef starts on G3, moves to F3, E3, and then to D3 in the second measure.

Third system of musical notation for 'ARIA'. The system consists of three measures. The first measure has a treble clef with a Gm chord and a bass clef with a 1. The second measure has a treble clef with a C chord and a bass clef with a 2. The third measure has a treble clef with a G chord and a bass clef with a 1. The melody in the treble clef starts on G4, moves to A4, Bb4, C5, and then to G4 in the second measure. The bass line in the bass clef starts on G3, moves to F3, E3, and then to D3 in the second measure.

Fourth system of musical notation for 'ARIA'. The system consists of three measures. The first measure has a treble clef with an Ab chord and a bass clef with a 4. The second measure has a treble clef with a Bb/Eb chord and a bass clef with a 5. The third measure has a treble clef with an Ab chord and a bass clef with a 2. The melody in the treble clef starts on G4, moves to A4, Bb4, C5, and then to G4 in the second measure. The bass line in the bass clef starts on G3, moves to F3, E3, and then to D3 in the second measure.

Bb/Eb **F**₃ **G**₃

Ab₄ **G7** **C**₂

1
4

Gm **C** **Gm** **C**

MADAME GARDEROBE:

2

Gm(maj7) **C** **Gm(maj7)** **C**

5

Gm(maj7) **C**

1 2

bine. See the maid - ens fall,

Db **Eb/Ab** **Db** **G7**

1 3

anx - ious to shine, look for a sign that en -

Em7 **Am7** **A7**

hanc - es chanc - es

Dm **Dm7/C** **G7**

1 1

she'll be his spe - cial one.

Fast

D/A

D

What a dis - play! What a breath - tak - ing,

f

3 2 1

Detailed description: This system contains measures 1 through 4. The key signature is D major (two sharps). The tempo is marked 'Fast'. The first measure (1) has a treble clef with a triplet of eighth notes (D4, E4, F#4) and a bass clef with a dotted half note (D3). The second measure (2) has a treble clef with a whole rest and a bass clef with a dotted half note (F#3). The third measure (3) has a treble clef with a quarter rest and a bass clef with a dotted half note (D3). The fourth measure (4) has a treble clef with a quarter note (G4) and a bass clef with a dotted half note (F#3). The lyrics are 'What a dis - play!' for measures 1-2 and 'What a breath - tak - ing,' for measures 3-4. A dynamic marking of *f* is placed below the first measure. Fingerings 3, 2, and 1 are indicated above the first, second, and third measures respectively.

thrill - ing ar - ray. Ev - 'ry

3 1

Detailed description: This system contains measures 5 through 8. The key signature is D major. The fifth measure (5) has a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a dotted half note (D3). The sixth measure (6) has a treble clef with a whole rest and a bass clef with a dotted half note (F#3). The seventh measure (7) has a treble clef with a quarter rest and a bass clef with a dotted half note (D3). The eighth measure (8) has a treble clef with a quarter note (G4) and a bass clef with a dotted half note (F#3). The lyrics are 'thrill - ing ar - ray.' for measures 5-6 and 'Ev - 'ry' for measures 7-8. Fingerings 3 and 1 are indicated above the fifth and seventh measures respectively.

prince, ev - 'ry dog has his day.

E \flat 3

5

Detailed description: This system contains measures 9 through 12. The key signature changes to E-flat major (three flats). The ninth measure (9) has a treble clef with a quarter note (D4) and a bass clef with a dotted half note (D3). The tenth measure (10) has a treble clef with a quarter note (E4) and a bass clef with a dotted half note (B2). The eleventh measure (11) has a treble clef with a quarter note (F4) and a bass clef with a dotted half note (B2). The twelfth measure (12) has a treble clef with a whole rest and a bass clef with a dotted half note (B2). The lyrics are 'prince, ev - 'ry' for measures 9-10 and 'dog has his day.' for measures 11-12. A key signature change to E-flat major is indicated above the eleventh measure. A fingering of 3 is indicated above the eleventh measure, and a fingering of 5 is indicated below the eleventh measure.

Let us sing with pas - sion,

A7 F#7

1 4 2 5

Detailed description: This system contains measures 13 through 15. The key signature changes to F# major (three sharps). The thirteenth measure (13) has a treble clef with a quarter rest and a bass clef with a dotted half note (B2). The fourteenth measure (14) has a treble clef with a quarter note (D4) and a bass clef with a dotted half note (B2). The fifteenth measure (15) has a treble clef with a quarter note (E4) and a bass clef with a dotted half note (B2). The lyrics are 'Let us sing with pas - sion,' for measures 13-15. Key signatures A7 and F#7 are indicated above the fourteenth and fifteenth measures respectively. Fingerings 1, 4, 2, and 5 are indicated above the thirteenth, fourteenth, fifteenth, and sixteenth measures respectively.

B **G#7** **C#7**

gus - to, fit to bust, oh,

F#7 **G#**

not a care in the world.

Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN

Moderately G7sus

Musical score for 'The Rose Tree' in 4/4 time. The score is written for piano (p) and includes a mezzo-forte (mf) dynamic marking. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The score consists of five measures. The first measure has a treble clef, a 4/4 time signature, and a mezzo-forte (mf) dynamic marking. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line has a whole note G3. The second measure has a treble clef, a 4/4 time signature, and a mezzo-forte (mf) dynamic marking. The melody continues with a quarter note C5, followed by a quarter note Bb4, and then a quarter note A4. The bass line has a whole note G3. The third measure has a treble clef, a 4/4 time signature, and a mezzo-forte (mf) dynamic marking. The melody has a half note G4, followed by a half note A4. The bass line has a whole note G3. The fourth measure has a treble clef, a 4/4 time signature, and a mezzo-forte (mf) dynamic marking. The melody has a half note G4, followed by a half note A4. The bass line has a whole note G3. The fifth measure has a treble clef, a 4/4 time signature, and a mezzo-forte (mf) dynamic marking. The melody has a half note G4, followed by a half note A4. The bass line has a whole note G3.

4 2 4 2 4 3

BELLE: Dm/C

Lit-tle town, it's a

qui - et vil - lage. Ev-'ry day like the one be - fore. Lit-tle

Em Em7/D A9 Gsus

town, full of lit - tle peo - ple wak - ing up to say... Bon-

rit.

Moderately fast, in 2

C D/C C D/C G

TWO WOMEN: MAN 1: MAN 2: MAN 3:

jour! Bon - jour! Bon - jour! Bon - jour! Bon - jour!

2 2

C G C G Am

BELLE: 2 4 2 1

There goes the bak - er with his tray, like al - ways, the same old

G/B C Eb F

bread and rolls to sell. Ev - 'ry morn - ing just the

Bb Db Eb Ab Fm9 Gm7

2 2 4 2 4

same since the morn - ing that we came to this poor pro - vin - cial

Ab **G** **C**

MONSIEUR JEAN: **BELLE:**

(Spoken:)
town. Good morn - ing, Belle. *(Spoken:)* Good morning,

1 5 1

Gsus **G7/D** **C**

MONSIEUR JEAN:

Monsieur Jean, have you lost something again? Well, I believe I have. The problem is, I...

1

Gsus **G7** **C**

can't remember what! Oh well, I'm sure it'll come to me.

5

Gsus **G7/D** **BELLE:** **C** **Gsus**

Where are you off to? To return this book to Père Robert. It's about two lovers in

1 2

G7 **G7/C** **C** **G** **C**

MONSIEUR JEAN: **GROUP 1: 2**

fair Verona. *Sounds boring!* *(Sung:)* Look, there she goes. That girl is

G **C** **G** **Am** **G/B** **C**

MAN 4: 1

strange, no ques - tion. Dazed and dis - tract - ed, can't you tell?

GROUP 1: 2 **E♭** **F** **B♭**

Nev-er part of an - y crowd, 'cause her

D♭ **E♭** **A♭** **Fm9** **Gm7** **A♭** **G**

head's stuck on some cloud. No de - ny - ing, she's a fun - ny girl, that

C **F** **G** **F** **G** **F** **G/F** **C/E**

MAN 5:

Belle. Bon jour! Good day! How is your fam - 'ly?

F **G** **F** **G** **F** **G** **C/E** **E♭** **F**

WOMAN 2:

WOMAN 1: Bon - jour! Good day! How is your wife? I need

E♭ **F** **E♭** **F** **B♭/D** **BELLE: Gm** **A7**

six eggs. That's too ex - pen - sive. There must be more than

D7 **D** **G** **PÈRE ROBERT:**

this pro - vin - cial life. (Spoken:) Ah, if it isn't

Gsus

the only bookworm in town. So, where did you run off to this week?

2

Bb

BELLE:

Bbsus

Two cities in northern Italy. I didn't want to come back.

5

Bb

PÈRE ROBERT: Bbsus

Have you got any new places to go? I'm afraid not, but you may re-read any of the

4

Bb/Eb

F

BELLE:

Bbsus

Bb7

Bbsus

old ones that you'd like. Your library makes our small corner of the world so big.

Bb7 Eb PÈRE ROBERT: Bb/D

Bon voyage!

2 3 1

Eb F Bb MEN: F7 Bb F

Look, there she goes. The girl is so pe -

Bb F Gm MAN 6: F/A Bb 5 GROUP 2: 2

cu - liar. I won - der if she's feel - ing well. With a

Db Eb Ab Cb Db 3 Gb 3

dream - y, far - off look and her nose stuck in a book, what a

Ebm Fm7 Gbmaj7 F Bb

1

puz - zle to the rest of us is Belle.

4 1

Half as fast

BELLE:

Eb F7 Dm7 G7 Bb/C

Oh, is - n't this a - maz - ing! It's my fa - v'rite part be -

3

F7 Bb7 Eb Cm7 F7

cause you'll see. Here's where she meets Prince

2

Dm7 G7 C7

Charm - ing, but she won't dis - cov - er that it's him 'til chap - ter

5 3

Tempo 1
D \flat maj7

Cm7

F

B \flat
WOMAN 3: 2

three.

Now it's no

2

F7

B \flat

F

B \flat

F

Gm
WOMAN 4: 1

won - der that her

name means

"beau - ty."

Her looks have

F/A

B \flat

GROUP 1: 2

D \flat E \flat

got no par - al - lel.

But be - hind that fair fa -

A \flat C \flat D \flat A \flat G \flat E \flat m

Fm7

WOMAN 5: 3

cade

I'm a - fraid

she's rath - er

odd.

Ver - y

dif - f'rent from the

5

G \flat maj7 **F** **E \flat m7** **Fm7** **G \flat maj7** **Fm7** **E \flat m7** **Fm**
GROUP 1: **ENSEMBLE:**

rest of us. She's noth - ing like the rest of us. Yes, dif - f'rent from the

Musical score for the song "Right from the moment when I met her,". The score is written for piano (Gm7) and voice (C). The lyrics are: "Right from the moment when I met her,". The music is in 4/4 time. The piano part features a simple accompaniment with a bass line and a treble line. The voice part is a single melodic line. The score is divided into measures by vertical bar lines. The lyrics are placed below the voice line.

$E\flat$ F $B\flat$ $D\flat$ $E\flat$ $A\flat$

town there's on - ly she who is beau - ti - ful as me, so I'm

2 3

$Fm7$ $Gm7$ $A\flat$ G C F G

mak - ing plans to woo and mar - ry Belle. Look, there _____

GROUP 1:

1 2

F G F G/F C/E F G F G

_____ he goes! Is - n't he dream - y? Mon-sieur Gas - ton,

2

F G C/E $A\flat$ $B\flat/A\flat$ $A\flat$ $B\flat/A\flat$

oh, he's so cute. Be still _____ my heart! I'm hard - ly

2

E^b/G Cm7 D7 G7

breath - ing. He's such a tall, dark, strong, and hand - some

3 5

C D C/G D C/G D

ENSEMBLE:

brute. Bon jour! Good day! You call this

Par - don. Mais oui!

G C D C/G D C/G D

ba - con? Some cheese, one pound. I'll get the

What love - ly flow'rs! Ten yards. 'Scuse me!

2 3 1

G E^b F E^b F E^b F

knife. This bread, it's stale! Ma - dame's mis -

Please let me through! Those fish, they smell!

1 5

B \flat /D **BELLE:** **Gm** **A7/C \sharp** **D7** **GASTON:**

tak - en. There must be more than this pro - vin - cial life! Just

F **F/G** **G7**

watch! I'm go - ing to make Belle my wife.

D **A7** **D** **A6** **D** **A**

ENSEMBLE:

Look, there she goes! That girl is strange but spe - cial,

Bm **A/C \sharp** **D**

a most pe - cu - liar Mad - 'moi - selle. It's a

F G C Eb F C Bb

pit - y and a sin: she does - n't quite fit in, 'cause she

3 3

This system contains the first four measures of the piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The key signature has two sharps (F# and C#). The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The lyrics are written below the notes.

Gm7 Am7 Bb Am Gm7 Am7

real - ly is a fun - ny girl. A beau - ty, but a

3 5

This system contains the next four measures of the piano accompaniment. The melody continues in the right hand, and the bass line continues in the left hand. The key signature remains two sharps. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The lyrics are written below the notes.

Bb Am7 Gm7 F/A Bb A

fun - ny girl. She real - ly is a fun - ny girl, ———

3

This system contains the next four measures of the piano accompaniment. The melody continues in the right hand, and the bass line continues in the left hand. The key signature remains two sharps. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The lyrics are written below the notes.

D

that Belle! ———

2

This system contains the final four measures of the piano accompaniment. The melody continues in the right hand, and the bass line continues in the left hand. The key signature remains two sharps. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The lyrics are written below the notes.

GASTON

Music by ALAN MENKEN
 Lyrics by HOWARD ASHMAN
 (Contains previously unreleased
 lyrics by Howard Ashman)

Moderately fast Waltz

System 1: Moderately fast Waltz. Key of D major (two sharps). Time signature 3/4. *mf*. Chords: A, D6, A, D6. Fingerings: 1, 5, 2.

System 2: Chords: A7, D6, A. Fingerings: 2, 1, 2, 1, 3.

System 3: Chords: Bm, C#/B, C#dim7/B, Bm. Lyrics: "Gosh, it dis - turbs me to see you, Gas - ton, look - ing so down in the dumps. Ev - 'ry guy here'd love to". Fingerings: 1, 3, 5.

C[#]/BC[#]dim7/B

Bm

be you, Gas - ton,

e - ven when

tak - ing your

lumps.

There's

D

E/D

Em/D

no man in

town

as ad -

mired — as

you;

you're

ev - 'ry - one's

D

Bm

D/A

E/G[#]

fa - vor-ite

guy. —

Ev - 'ry - one's

awed

and in -

spired — by

E7

A7

you,

and it's

not

ver - y

hard

to see

why. —

No one's

D6 **A7**

slick as Gas - ton, no one's quick as Gas - ton, no one's neck's as in -

a tempo

D **Bm**

cred - i - bly thick as Gas - ton; for there's no man in town half as

Em7 **WOMEN:** **A7** **D6** **LeFOU: 3**

man - ly. (Per - fect, a pure par - a - gon.) You can

Bm **G7** **Bb**

ask an - y Tom, Dick or Stan - ley, and they'll tell you whose team they'd pre -

A7 MEN: **D6** **LeFOU:** **A7 MEN:**

fer to be on. Who plays darts like Gas - ton? Who breaks hearts like Gas -
a tempo

LeFOU: **D** **GASTON:**

ton? Who's much more than the sum of his parts like Gas - ton? As a

Bm **E7** **ALL: Bb7**

spec - i - men, yes, I'm in - tim - i - dat - ing. My, what a

A7 **D** **GASTON:** **A**

guy, that Gas - ton! I need - ed en - cour - age - ment.

B \flat /A

Bm/A

Am

A7

A7/C \sharp LeFOU:₃

Thank you, Le - Fou. Well, there's no one as eas - y to bol - ster as you.
rit.

N.C.

GASTON: ALL: 

D6

3

*Spoken: Too much?**Yup.*

No one fights like Gas - ton, dous - es
a tempo

A7

LeFOU:

D6

lights like Gas - ton. In a wrest - ling match, no - bod - y bites like Gas -

GASTON:

Bm

Em7

ton. When I hunt I sneak up with my quiv - er, and beasts of the

A7 Bm A/C# D A D Bm

field say a prayer. First I care - ful - ly

3 2 3 5

G7 Bb7 LeFOU: GASTON:

aim for the liv - er, then I shoot from be - hind. Is that fair? I don't

A7 ALL: 3 D6 A7

care. No one hits like Gas - ton, match - es wits like Gas -

2

LeFOU: D6 GASTON:

ton. In a spit - ting match, no - bod - y spits like Gas - ton. I'm es -

Bm **E7** **Bb7**

pe - cial - ly good at ex - pec - to - rat - ing. (*Spits*)

2 3 5

A **ALL:** **D**

Ten points for Gas - ton!

2 3 1 4

Em/A **Ddim7** **D** **GASTON:** **F#7**

When I was a lad I ate

1

Bm/F# **E7** **A/E**

four doz - en eggs ev - 'ry morn - ing, to help me get large.

4 1 2 1

A7 **Bm** **E/G#**

1 3

And now that I'm grown, I eat five doz - en eggs, so I'm rough - ly the

E9 **A7** **LeFOU:**

size of a barge. Who has

D6 **LeFOU:** **A7** **GASTON:**

MEN: **MEN:**

brains...(like Gas - ton,) en - ter - tains... (...like Gas - ton?) Who can

Em **A** **Bb7/D** **Much slower**

4 1

make up these end - less re - frains like Gas - ton? I use

rit.

Bm/A

G#dim

E

D/A

ALL:

ant - lers in

all of my

de - co - rat - ing.

Say it a -

gain:

who's a

man a - mong men?

E

G

G#dim

D/A

Who's the

su - per suc - cess? Don't you know? Can't you

B7

G

G#dim

Bm

D

guess? Ask his

fans and his

five hang - ers - on.

There's just

G

G[#]dim

D/A

B

Slowly, very freely

one guy in town who's got all of it down. And his

Em7

A7sus

A

name's G, A, S, T,... I believe there's another T...
It just occurred to me that I'm illiterate, and I've never
actually had to spell it out be - fore.

Tempo 1

ALL:

D

Gas - ton!

B^b7

A

D

BE OUR GUEST

Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN

Quickly

Chords: D, Em/D, D, G/D

mf

5

The piano introduction is in 4/4 time, marked 'Quickly' and 'mf'. It consists of four measures. The first measure has a D chord with a '2' above the bass line. The second measure has an Em/D chord. The third measure has a D chord. The fourth measure has a G/D chord. The bass line features a descending eighth-note pattern in the first measure, followed by quarter notes in the subsequent measures. A fermata is placed over the fifth line of the bass staff at the end of the fourth measure.

Am/D

LUMIÈRE:

Em/D

G/D

1

2

(Spoken:)

Ma chere, Mademoiselle,

it is with deepest pride and

greatest pleasure

F#/D

that we welcome you here tonight.

And now, we invite you to relax.

D7sus

Let us pull up a chair,

as the dining room
accel.

proudly presents:

Moderately **D7**

Freely **D** **N.C.**

...your dinner. (Sung:) Be our

Moderately, in 2 **G** **Gmaj7** **G6** **G**

guest, be our guest. Put our ser - vice to the test. Tie your

G#dim **Am** **D**

nap - kin 'round your neck, che - rie and we'll pro-vide the rest. Soup du

Am Am(maj7) Am7 D

jour! Haute hors d'oeuvres! Why, we on - ly live to serve! Try the

Am B \flat dim Bm B \flat dim Am D

grey stuff. It's de - lic - ious! Don't be - lieve me? Ask the dish - es!

Am7 Bm7 C C \sharp m7 D7sus

D N.C. *Slightly faster* G Gmaj7 G6

They can sing! They can dance! Af - ter all, Miss, this is

G/D **G** **G7/F** **C6**

1 2

France! And a din - ner here is nev - er sec - ond best.

B **C#m** **Dm** **B/D#** **Em**

1 2 1

Go on, un - fold your men - u, take a glance, and then _

A7 **Am** **D** **G**

2 1 2

— you'll be our guest, oui, our guest! Be our guest!

D **G** **Dm7** **G7**

2 1 1 3 3 1 2

Beef ra -

2

Slightly faster

Chords: C, Cmaj7, C6, C/G, C

gout! Cheese souf - flé! Pie and pud - ding "en flam - bé!" We'll pre - pare and serve with

5

Chords: C#dim7, Dm7, G, Dm, Dm(maj7)

flair a cu - li - na - ry ca - ba - ret! You're a - lone and you're scared but the

Chords: Dm7, G, Dm, D#dim, Em7, Ebm7

ban - quet's all pre - pared. No one's gloom - y or com - plain - ing while the flat - ware's en - ter -

Chords: Dm7, G, C, Cmaj7, C6, C/G

tain - ing. We tell jokes. I do tricks with my fel - low can - dle - sticks. And it's

CHORUS: 1

C C7 F6 F LUMIÈRE: E F#m7

all in per - fect taste: that you can bet! Come on and lift your

3 1 3 5

Gm E/G# Am7 D Dm

glass. You've won your own free pass to be our guest, if you're

1 2 1

G7/F Em7 A7#5 Dm7 LUMIÈRE & CHORUS: G

stressed, it's fine din - ing we sug - gest. Be our guest! Be our guest! Be our

4 2 3 1

C E

Moderately slow, expressively

Am LUMIÈRE:

2

guest! *rit.* Life is so un - nerv - ing for a

mp

1 2

E/G# Gm D/F#

ser - vant who's not serv - ing. He's not whole with - out a soul to wait up - on.

1
3

Fm Em Am Dm7

Ah, those good old days when we were use - ful. *(Spoken:)* Eh, Cogsworth? *(Sung:)* Sud - den - ly those good old days are

2
4

E7sus E7 Am E/G#

gone. *(Spoken:)* Too long we've been rusting, needing so much more than dusting: needing

Gdim D/F# D

exercise, a chance to use our skills!

3
1

Moderately fast, in 2

Fm **Em** **Am** **Dm7**

Most days, we just lay a - round the cas - tle, (Spoken:) flab - by, fat and

mf

3 2/3 1 2 5

G7 **MRS. POTTS:** **C**

la - zy. You walked in and oops - a - dai - sy! It's a guest! It's a

(Sung:)

1 2 3

Cmaj7 **C6** **C/G** **C**

guest! Sakes a - live! Well, I'll be blessed! Wine's been poured and thank the

2

C#dim7 **Dm7** **G** **Dm**

Lord, I've had the nap - kins fresh - ly pressed. With des - sert she'll want

1 2 3

Dm(maj7)

Dm7

G

Dm

(Spoken:)

tea.

And my

dear, that's fine with

me.

(Sung:)

While the

cups do their soft

D#dim

Em7

Ebdim7

Dm7

G

C

shoe - ing, I'll be

bub - bling! I'll be

brew - ing! I'll get

warm, pip - ing

Cmaj7

C6

C/G

C/E

C7

hot!

(Spoken:)

Heav - en's

sakes!

Is that

a

spot?

Clean it

up!

We want the

com - pan - y im -

F6

E

F#m

Gm

E/G#

pressed!

We've got a

lot to do.

Is it one

Am7 **D** **Dm** **LUMIÈRE & CHORUS:** **G** **MRS. POTTS:**

lump or two? For you're our guest. (She's our guest.) She's our

Em **LUMIÈRE & CHORUS:** **A7** **CHORUS:** **D**

guest. (She's our guest.) Be our guest! Be our guest! Our com -

mand is your re - quest. It's been years since we had an - y - bod - y

A/E **A7** **LUMIÈRE & CHORUS:** **Em** **E♭**

here, and we're ob - sessed: With your meal, with your ease,

Em/B Em7 Em/B A7

yes in - deed we aim to please. While the

A7sus C7

can - dle-light's still glow - ing, let us help you, we'll keep

N.C. C7

go - ing. *rit.* *molto rit.* Course by

Slowly F Fmaj7 F6 F

course, one by one, 'til you shout, "E - nough! I'm done!" Then we'll

accel.

Moderately fast, in 2

Fmaj7 **F7** **Bb6** **CHORUS:** **A7**

sing you off to sleep as you di - gest. To - night you'll prop your feet _

Dm7 **G** **Gm**

up, but for now let's eat up. Be our guest! Be our

Adim **Bb** **Bb6** **C**

guest! Be our guest! Please be

C7/Bb **F**

our guest! _

DAYS IN THE SUN

Music by ALAN MENKEN
Lyrics by TIM RICE

Moderately

Bb **F** **Cm/Eb** **Bb**

mp

1 2

1 5

The piano introduction is in 4/4 time, key of Bb. It consists of three measures. The first measure has a melody in the right hand starting on G4 (quarter), A4 (quarter), Bb4 (quarter), and a bass line with a whole note chord Bb2-F2. The second measure has a whole note chord F2 in the right hand and a whole note chord Bb2-F2 in the bass. The third measure has a melody in the right hand starting on Bb4 (quarter), A4 (quarter), G4 (quarter), and a bass line with a whole note chord Bb2-F2.

F **Cm/Eb**

Bb
YOUNG PRINCE:

F

1 2

Days in the sun, where my life has

5 3

The vocal entry for the Young Prince is in 4/4 time, key of Bb. It starts with a whole rest in the first measure. In the second measure, the melody starts on G4 (quarter), A4 (quarter), Bb4 (quarter), and the bass line has a whole note chord Bb2-F2. In the third measure, the melody continues on A4 (quarter), G4 (quarter), and the bass line has a whole note chord Bb2-F2.

Bb

F

Cm

Eb/Bb

bare - ly be - gun. Not un - til my whole life is done

The vocal continuation for the Young Prince is in 4/4 time, key of Bb. It consists of three measures. The first measure has a melody in the right hand starting on G4 (quarter), A4 (quarter), Bb4 (quarter), and a bass line with a whole note chord Bb2-F2. The second measure has a melody in the right hand starting on A4 (quarter), G4 (quarter), and a bass line with a whole note chord Bb2-F2. The third measure has a melody in the right hand starting on Bb4 (quarter), A4 (quarter), G4 (quarter), and a bass line with a whole note chord Bb2-F2.

F7

Gm/Bb

Dm7

Ebmaj7

F7

will I ev - er leave you.

Gm

F

Eb

F7

Bb

CADENZA: 4

Will I trem - ble a - gain

Bbsus

Bb

PLUMETTE
& LUMIÈRE: 1 2

to my dear one's gor - geous re - frain? Will you now for -

D

F9

F

ev - er re - main out of reach of my arms?

MRS. POTTS:

E \flat

All those days in the sun: what I'd give to re -

B \flat **F7**

live just one, — un - do what's done

B \flat **MADAME GARDEROBE:**

and bring back the light. Oh,

E \flat **Gm**

I could sing of the pain these dark days

Dm

E^bmaj7B^b/D

bring,

the

spell

we're

un

-

der.

Cm

F9

B^b
BELLE:

Still, it's the won - der of

us

I sing of

to -

night.

How, in the midst of all this

Gm

F

E^bB^b/D

Dm7/G

sor - row,

can

so much hope and love en - dure?

I was

Cm7

F7

Dm7

Gm7

C9

in - no - cent and

cer - tain;

now I'm

wis - er

but

un -

F7

Ebmaj7

MADAME GARDEROBE:

sure.

Days in the

past,

I can't go back in - to my

F/Eb

Eb

Bb/D

child - all those pre - cious
hood,days one that my fa - ther would - n't
made se -

D

Dsus

Ddim

D

last.
cure.

I can feel a change in me. I'm

E7

D
ALL:strong - er now, but still not free.
rall.Days in the sun
f a tempo

will re - turn, we must be - lieve, as

F#m **C#m7**

lov - ers do, that days in the sun will come

A **C#m7** **F#m7** **Bm7**

mp

shin - ing through.

F#m/E **E7** **A** **A/E** **D**

molto rit.

A **Dsus** **Dm** **A**

SOMETHING THERE

Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN

Moderately

Chords: G₃, C/G, G

Tempo: Moderately

Dynamic: *mp*

The piano introduction is in 4/4 time. The right hand starts with a G₃ chord, followed by a melodic line: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (half). The left hand plays a bass line: G2 (half), B2 (quarter), C3 (half), G2 (half), B2 (quarter), C3 (half), G2 (half), B2 (quarter), C3 (half).

BELLE:

Chord: G7

Lyrics: There's some - thing sweet, and al - most

Belle's vocal entry is in 4/4 time. The melody starts on a whole rest, then G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (half). The piano accompaniment consists of sustained G2 and B2 octaves in the left hand.

Chords: C/G, G7

Lyrics: kind. But he was mean and he was coarse and un - re -

The vocal line continues with the melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (half). The piano accompaniment continues with sustained G2 and B2 octaves.

Chords: C, C/Bb, F/A, Ab6, E/G#, C#dim/G

Lyrics: fined. And now he's dear, and so un - sure. I won - der

The vocal line continues with the melody: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (half). The piano accompaniment features a more active bass line: C2 (half), Bb2 (quarter), A2 (half), G2 (half), F2 (quarter), E2 (half), D2 (half), C2 (half), Bb2 (quarter), A2 (half), G2 (half), F2 (quarter), E2 (half), D2 (half), C2 (half).

F **G7** **C**

why I did - n't see it there be - fore.

F/C **C**

F/C **E/B** **B** **Dm7**

G **G7**

BEAST:

She glanced this way, I thought I

C/G **G7**

saw. And when we touched, she did - n't shud - der at my

C **C/Bb** **F/A** **Ab6**

paw. No, it can't be; I'll just ig -

4 3

E/G# **C#dim/G** **F** **G7** **C**₁

nore. But then, she's nev - er looked at me that way be - fore.

F **C/E** **Dm7** **G7**

BELLE: ₃
8

New *mf* and a bit

5

Em Ebdim A7 D

a - larm - ing. Who'd have ev - er thought that

G C7 Gm/C C7 F C/E

this could be? True,

Dm7 G7 Em7 A7

that he's no Prince Charm - ing, _____ but there's some - thing

D7 G

in him that I simp - ly did - n't see.

G7

PLUMETTE: 4 **MRS. POTTS:** **COGSWORTH:**

Well, who'd have thought? Well, bless my soul. Well, who'd have

C/G **LUMIÈRE:** **G7**

known? Well, who in - deed? And who'd have guessed they'd come to - geth - er on their

C **MRS. POTTS:** **C/Bb** **F/A** **ENSEMBLE:** **Ab6**

own? It's so pe - cu - liar! Wait and see (We'll wait and see.) a few days

Spoken: *Sung:*

E/G# **A/G** **F6** **G7**

more; there may be some - thing there that was - n't there be -

C **COGSWORTH:** **G7**

fore. Spoken: And here's a thought: Sung: per-haps there's some-thing there that was - n't there be -

C **CHIP:** **MRS. POTTS:** **G7** **G** *Slowly, freely*

fore. What, Mama? There may be some-thing there that was - n't there be -

F/A **CHIP:** **Fmaj7** **MRS. POTTS:** **G7**

fore. Spoken: What is it? What's there? I'll tell you when you're older.

C/G **CHIP:** **G7** **MRS. POTTS:** **C**

Okay, I'm older... Oh! (laughs)

THE MOB SONG

Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN

Moderately fast

E5

F/E

f

1
5

MAN 1: 1

E

F/E

MAN 2:

We're not

safe un - til he's dead. He'll come

3
5

Em7

MAN 3:

E

F/E

stalk - ing us at night.

Set to

sac - ri - fice our child - ren to his

F#/E

Em

WOMAN:

E7

Am/E

mon - strous ap - pe - tite.

He'll wreak

hav - oc on our vil - lage if we

E Am/E **GASTON:** Dm B/D#

let him wan - der free. So it's time to take some ac - tion boys, it's

E F/E E F/E E

time to fol - low me.

Am

Through the mist, through the wood, through the

dark - ness and the shad - ows, it's a night - mare, but it's one ex - cit - ing

B \flat /A **E7** **D/F \sharp**

ride. Say a prayer, then we're there at the

1

3 5 2 4

Gm6 **E7/G \sharp** **E7**

draw - bridge of a cas - tle, and there's some - thing tru - ly ter - ri - ble in -

3

8

Am **B \flat dim7** **A7** **Dm**

side. It's a beast! He's got fangs, ra - zor sharp ones. Mas - sive

3 2

Bdim7 **E** **Am** **F**

paws, kill - er claws for the feast. Hear him roar, see him foam, but we're

1 2

2 4

C/E **Dm** **Bm7b5** **E**

GASTON & MOB:

not com - ing home 'til he's dead, good and dead. Kill the

4 2

Bb/A **N.C.** **MOB:** **Am** **GASTON:**

beast! Light your torch! Mount your horse: Screw your

1 3 1

MOB:

cour - age to the stick - ing place. We're count - ing on Gas - ton to lead the

Bb/A **GASTON:** **E7** **D/F#** **Gm6** **E7/G#**

way. Call it war, call it threat; you can bet they all will fol - low, for in

3 3 5

E7 **Am** **LeFOU:** 2

times like this they'll do just as I say. There's a

#8

2
4

Bbdim7 **A7** **Dm** **Bm7b5** **E**

beast run - ning wild, there's no ques - tion. But I fear the wrong mon - ster's re -

2

2
5

1
3

Am **MOB: 1** **F** **C/E** **Dm**

leased. Sal - ly forth, tal - ly ho, grab your sword, grab your hoe. It's the

2

F/B

mo - ment, here we go.

3

A5 Bb5/A A5 Bb5/A

sub. p

A5 Am Bb5/A

1

We don't like what we don't un - der -

Am

stand, in fact it scares us. And this mon - ster is mys - ter - i - ous at

Bb/A E7 D/F#

1

least. Bring your guns, bring your knives, save your

cresc.

3
5

Gm6 **E7/G#** ² **E7sus** **E** ²

child-ren and your wives. We'll save our vil-lage and our lives. We'll kill the *f*

3 1 4

Am

beast!

1

E7

Hearts a - blaze, ban-ners high, we go march-ing in - to bat-tle, un - a -

3 1 4 2 1 2

F# **Bm**

Hearts a - blaze, ban-ners high, we go march-ing in - to bat-tle, un - a -

1

C/B

fraid, al-though the dan-ger's just in - creased. Raise the

F#7

E/G#

Am6

F#7/A#

flag, sing the song. Here we come: we're fif - ty strong, and fif - ty

2
4

F#7sus

French - men can't be wrong! (Shouted:) Let's kill the

B

beast! Kill the beast! Kill the beast!

3

HOW DOES A MOMENT LAST FOREVER

(As performed by Celine Dion)

Music by ALAN MENKEN

Lyrics by TIM RICE

Gently

C

4

mp

5

F

G

F

5

G

C

5

5

G/B

Am

C/G

F

How does a mo-ment last for - ev - er? _____

How can a sto - ry nev - er

4

4

C Dm7/G C

die? It is love we must hold on to; nev - er

Am7 D7 Dm7/G G7 C G/B

eas - y, but we try. Some - times our hap - pi - ness is

Am C/G F C Am7

cap - tured; _____ some - how, a time and place stand still.

Dm7 Em7 Am7 Bm/E E

Love lives on _____ in - side our hearts _____ and al - ways will.

Am Dm7 Dm7/G E

Min - utes turn to hours: _____ days to years. _ then ____

Am Fm/Ab C/G G/F C/E Am7 Dm7 G7

gone. But when all else has been for - got - ten, still our song lives

C G/B Am7 G § D A/C#

on. May - be some mo - ments weren't so
How does a mo - ment last for -

Bm D/A G D

per - fect: _____ ev - er? _____ may - be some mem - ries not so sweet. But we
How does our hap - pi - ness en - dure? Through the

Em7/A

D

Bm7

E

have to know some bad times, or our lives are in - com -
dark - est of our trou - bles, love is beau - ty, love is

5

5

1
2

Em/A

A7

D

A/C#

Bm

D/A

plete.
pure.

Then, when the shad - ows o - ver - take us, _____
Love pays no mind to des - o - la - tion; _____ it

4

4

G

Dsus

Bm7

Em7

just when we feel all hope is gone, we'll hear our song and
flows like a riv - er through the soul, pro - tects, pro - ceeds, and

3

To Coda



F#m7

Bm7

C#m7

F#

G

know once more, our love lives — on.
per - se - veres, and

1
2

D/F# **Em7** **Bm** **F#m/A** **G**

4 4 4 1 2

Ah, _____ oh, _____

D/F# **Em7** **Bm** **F#m/A** **D** **A/C#** **Bm7** **D/A** **D.S. al Coda**

oh. _____

CODA

C#m7 **F#** **Bm** **Em7**

makes us whole. Min - utes turn to hours; _____

Em7/A **F#7** **Bm** **Gm/A#** **D/A** **A/G**

days to years, _ then _ gone. But when all else has been for -

D/F# Bm7 Em7 A7 Bm Gm/Bb

got - ten, still our song lives on.

D/A A/G D/F# Bm7 Em7

How does a moment last for - ev - er when our

A7 D

song lives on?

BEAUTY AND THE BEAST

(As performed by Ariana Grande and John Legend)

Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN

Moderately slow

First System: Chords: F, Bb/F, C/E, F. Dynamics: *mf*. Fingerings: 2, 1, 2, 4, 2, 1, 2.

Second System: Chords: Bb/F, C/E, F, Bb/F, C/E. Lyrics: *Female:* Tale as old as time,

Third System: Chords: F, Bb/F, C/E, F. Lyrics: true as it can be. Bare - ly e - ven

Fourth System: Chords: Am7, Bb, C7. Lyrics: friends, then some - bod - y bends un - ex - pect - ed - ly.

D **G/D** **A/D** **D**

Male: Just a lit - tle change. Small, to say the

Am7/D **D7/A** **G7** **Em** **A**

least. Both a lit - tle scared, nei - ther one pre - pared. Both: Beau - ty and

D **F#m7**

the ____ Beast. Ev - er just the same.

G **F#m7** **G**

Ev - er a sur - prise. Ev - er as be -

F#m7 **Bm** **C**

fore, and ev - er just as sure as the sun will rise.

2 1

A **D** **G/D**

Lead vocals ad lib.

4 1 2 2

D **Em/D** **F#/C#** **Bm**

1 2 3 3 3

F#m7 **G** **A**

Both: Ev - er just the

3

F#m7 **G** **F#m7**

same. *Male:* Ev - er a sur - prise.

2 3

G **F#m7** **Bm**

Both: Ev - er as be - fore, *Female:* and ev - er just as sure *Both:* as the sun will

1

C **C7/Bb** **F/A** **C/D** **G**

rise. Oh, oh, — oh. *Female:* Tale as old as

1 2

C/G **G** **C/G**

time, tune as old as song. —

5

G **Bm** **Em** **C/E**

Both: Bit - ter-sweet and strange, find - ing you can change, learn - ing you were

D **F** **Bb/F** **C/F**

wrong. _____ *Male:* Cer - tain as the sun *Female:* (Cer - tain as the

F **Cm7** **F7** **Bbmaj7**

sun.) — *Male:* ris - ing in the East. *Female:* Tale as old as time, — *Male:* song as old as

Gm7 **C7** **F** **Dm** **F/C**

rhyme. *Both:* Beau - ty and the Beast. _____ *Female:* Tale as old as

Bbmaj7 **Gm7** **C7** **F**

time, *Male:* song as old as rhyme. *Both:* Beau - ty and the Beast.

4 2 1 1 2

Bb/F **F** **Bb/F**

1 2 3 1 3

F/C **Bm** **Bbm** **F/A** **C/D**

molto rit.

2 1 4

1 3 2 4 1 3

Slowly **Gm7** **F**

Beau - ty and the Beast.

rit.

4 2 3 1 1 5 2 1

EVERMORE

(As performed by Josh Groban)

Music by ALAN MENKEN
Lyrics by TIM RICE

Moderately slow, with freedom

Am⁴ G Em7⁴

mp

Am F⁴ Em

F(add2) F C³

I was the one — who had it
I'll nev - er shake — a - way the

all;
pain.

I was the mas - ter of my
I close my eyes, — but she's still

F **Am** **G** **Am**

fate.
there.

I nev - er need - ed an - y -
I let her steal in - to my

bod - y in my life;
mel - an - chol - y heart;

5

F **C/E** 1. **Gsus** **G** 2. **G**

I learned the truth — too late.
it's more than I — can

bear. —

F **G** 1 **F** 2 **C** 1

Now I know she'll nev - er leave me, e - ven

mf

2

F **C** 1 **F** **E7b9**

as she runs a - way. She will still tor - ment — me,

Am F/G D7/F# D9⁵ G7sus G

calm me, hurt — me, move me, come what may.

Dm7/G³ C F E7b9

Wast-ing in — my lone - ly tow - er, wait-ing by — an o - pen

Am Fm/Ab C/G Ddim

door, I'll fool my - self she'll walk right in,

C/G G7sus² C³

and be with me for - ev - er - more.

2 1 2

C

I rage a - gainst _ the trials of love. I curse the fad - ing of the

F **Am** **G/B** **Am/C**

light. Though she's al - read - y flown so far be - yond my reach,

Fmaj7 **C/E** **G7**

she's nev - er out of sight. Now I

F **C** **F**

know she'll nev - er leave me, e - ven as she fades from

C **F** **E7b9** **Am** **C/G**

view. She will still in - spire me, be a part ___ of

D7/F# **D9** **G7sus** **G7** **F**

ev - 'ry - thing I do. Wast - ing in my lone - ly

C **F** **E7** **Am**

tow - er, wait - ing by an o - pen door,

Fmaj7 **C/E**

I'll fool my - self she'll walk right in,

Dm7 **Em7** **Am** **Em/G**

and as the long, — long nights be - gin,

Fmaj7 **Em7** **Am** **Dm7**

I'll think of all that might have been, wait - ing

C/G **G7** **C**

here for ev - er - more.

Am **Fmaj7** **G** **C**

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ARIA

BELLE

GASTON

BE OUR GUEST

DAYS IN THE SUN

SOMETHING THERE

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